

## ADVENTURES IN THE ARTS

voice, and he painted frankly what he saw in precisely the way he saw it. We, who love richness and sobriety of tone, will never tire of Rousseau's beautiful blacks and greys, and probably no one has excelled them for delicacy of appreciation, and perfection of gradation. It will be long before the landscapes will be forgotten, it will be long before the exquisite portrait of the "Child with the Harlequin" will fade from remembrance, we shall remember them all for their loveliness in design, a gift which never failed him, no matter what the subject. Simple arabesque, it was the jungle that taught him this, and therein lay his special power, a genuine feeling for the richness of laces and brocades in full and subdued tones, such as one would find in the elaborate intricacies of tropical foliage, strange leaves intermingled with parrots, monkeys, strange white lilies on high stalks, tigers peering through highly ornate foliage and branches intertwined, all excellently suggestive of that foreign land in which the mind wanders and finds itself so much at home.

"Le Charmeur," "Jadwigha," in these are concentrated all that is lovely in the land of legend; and, like all places of legend, replete with imaginative beauty, the places where loveliness and beauty of form congregate, after they have passed through the sensuous spaces of the eye travelling somewhere to an abode where all those things are that are perfect, they live forever. Rousseau was a charming